



The New Amberola **GRAPHIC**

Autumn

38

50¢

Autumn, 1981

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The New Amberola Graphic

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Editor's Notes

We are a little later than usual with this issue of the GRAPHIC. Though it is still fall, it's getting to feel a lot more like winter here in northern Vermont! Our new year's resolution for '82 will be to try to get the NAG out during the months it's supposed to be.

We have also had some difficulty in supplying all of the back issues. As soon as we run off one, another seems to run out. The entire run can be ordered at any time, and missing numbers will be supplied as soon as available. We'll make an effort to get them all caught up after the holidays.

I would like to extend best wishes to all of our readers for the upcoming holiday season.
- M.F.B.



Carnegie Hall - 1949

Something
Old
Something
New

LIFE
WITH MY
TRUMPET
1900 - 1980

An autobiography with music . .
EDNA WHITE - TRUMPET VIRTUOSO

Fascinating story
wonderful gift for young band players
Treasured possession for nostalgia lovers
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THE EDISON RECOVERY ACT OF 1929

(And Related Trivia)

by Martin Bryan

Thanks to Leah Burt at the Edison National Historic Site and Bill Bryant who loaned me Xeroxes, I have had a chance to examine some extremely important documents from the last year of Edison's recording activities, 1929. The first document is the last of the cash books which were kept by the New York recording studio. The cash books show who was in the studios on any given date and how much they were paid for their services. Other tidbits of information, such as matrix numbers for individual sessions, are also included. The other document is a booking diary or calendar, kept by someone who was responsible for booking talent at the studio for the year 1929. As I read between the lines of these two books, I began to realize that my concept of "Edison at the end" was totally wrong. This was not a recording company which was quietly living out its last days; this was a company that had big plans for its future, and was apparently looking forward to staging a comeback as a leader in the industry!

Early in the year the company booked no talent from January 23rd through the 29th due to a move to new studios. The new facility was located at 261 5th Avenue, New York, and contained the following: two recording rooms, a "trial singers recording room," a rehearsal room, a testing room, a music room and library, a reception room, offices, etc. A note about the piano tuner on the 29th indicates that the new studio contained no fewer than five pianos.

Incidentally, time was set aside occasionally for trying out new talent at the studio. Every so often the booking calendar shows a number of appointments for new artists, most of whom were never destined to get past the trial singers recording room. From time to time a name pops up which is better known than the rest. Two of those who never made it to commercial Edison recordings were Carmela Ponselle and Art Gilham.

For all the years that the cash books were kept, the studio kept a cash reserve in its bank account of \$5000, out of which all costs of operating the studio and paying talent were taken. Suddenly, in 1929, the cash reserve jumped to \$10,000! A few choice artists were paid outstanding sums of money to make Edison records. Who would guess that on more than one occasion B. A. Rolfe received \$2000 to make just two or three recordings?

And did you know that early in 1929 Edison began a network radio program? The cash book shows payments made to talent in April for broadcasting on three dates amounting to \$4650, or \$1550 per broadcast! These broadcasts continued weekly through the end of their recording activities. Ron Dethlefsen tells me that the name of the program was "Favorite Music of Famous Per-

sons," and I believe it was aired on Monday nights over NBC.

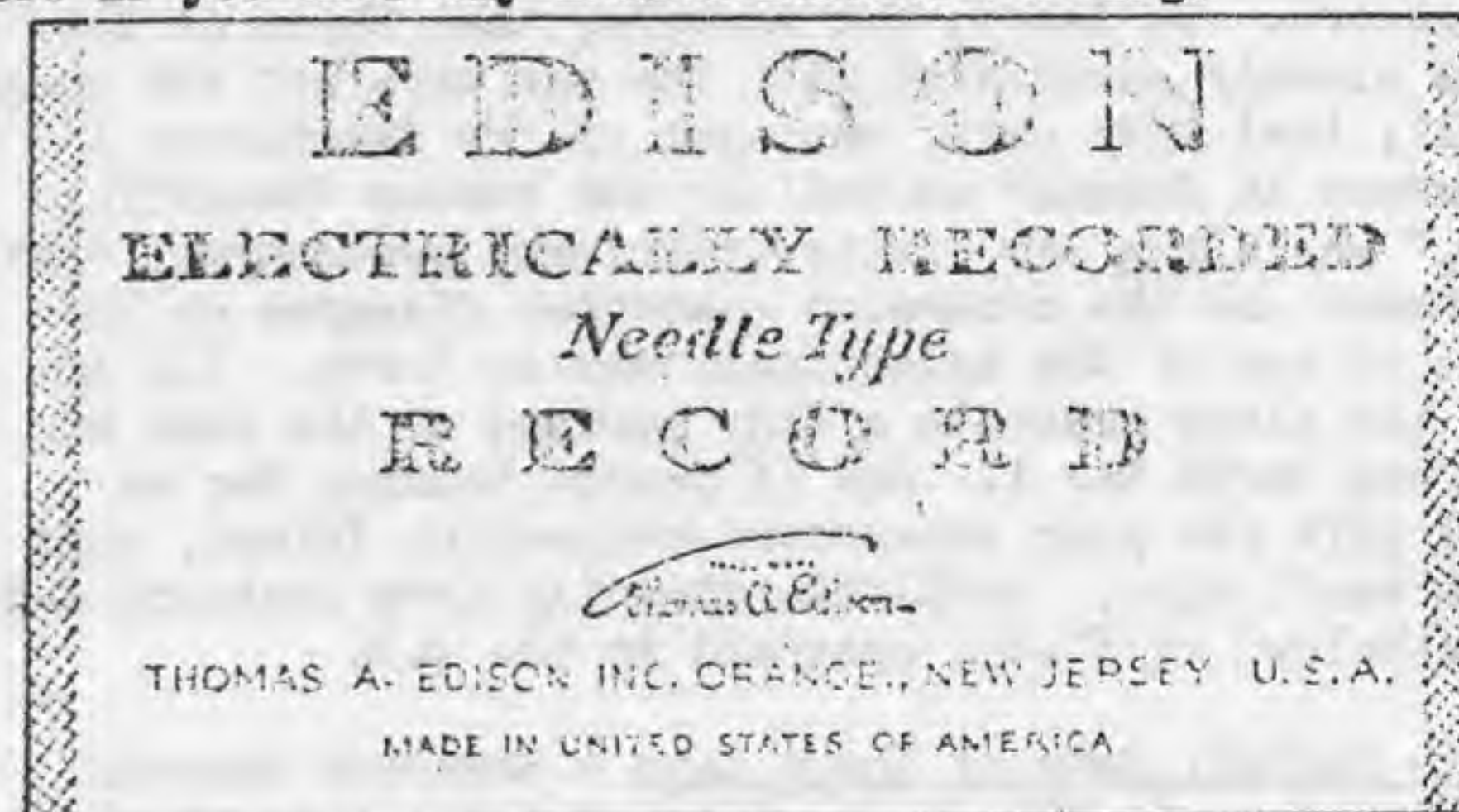
Just what did the Edison people have up their sleeves and why were such sums of money being spent? I think they were banking heavily on a wide acceptance of their new "Needle Type" records, and were willing to gamble heavily on a plan of action which would bring them to public attention.

We already know that the Blue Amberols were dropped in June of '29, but did you know that the same fate was awaiting Diamond Discs? A note in the booking calendar on August 15 reads as follows:

Discontinued making direct recordings of masters for "Diamond Disc" records except on special request from Orange.

In other words, Diamond Discs made after August 15 were dubbed. Can this be true??? Well, the cash book from the 13th onward shows no more Diamond Disc master numbers--only needle type masters. Evidently the Diamond Disc masters were cut in West Orange, just as the Blue Amberols and long playing discs had been.

However, I have played my copy of Diamond Disc no. 52643 which, according to the above, would have been made from dubbed masters. If they were dubbed, it must have been a very clean job, for I can detect no signs of it. If you have any Diamond Discs with masters in the upper 19200's and 19300's, I would be interested to know if you hear any indications of dubbing.



Incidentally, an odd thing happened the previous March 13th: the Edison Concert Orchestra recorded two twelve-inch Diamond Disc masters. At this point they apparently still thought 12" Diamond Discs were a possibility.

Be that as it may, the Diamond Disc was still destined to be discontinued. The following notation appears on September 18 (a full month before recording ceased):

Last Diamond Disc Masters

Yes, it must be true! If the Edison company hadn't ceased all recording in October, the Diamond Disc would have been dead by the end of the year anyway. Surely this decision wasn't made as a cost-cutting measure, as hardly any of the vertical cut discs were being manufactured or sold anyway. I am more inclined to think that the company decided to consolidate all of their efforts and concentrate on the needle type record, which was certainly the only type of record

(continued next page, 2nd column)

... This EDISON
RECORD improves
the performance of any
phonograph

Sounds Great!

Recordings Endorsed by
This Publication

It's a Long Way to Tipperary (Original Songs of World War I, Recorded 1915-1919) - Westwood Records LP 504. If you had to compile an abbreviated collection of the most memorable songs from The Great War, you probably wouldn't come up with any better a variety than appears on this recent Westwood issue. Among the fourteen selections are stirring patriotic songs ("It's Time for Every Boy to Be a Soldier"), home-front songs filled with sentiment ("Laddie Boy"), as well as wartime novelties ("Just Like Washington Crossed the Delaware, General Pershing Will Cross the Rhine"), all excellently transferred to lp disc. The album features John McCormack, Nora Bayes, Arthur Fields, Reinald Werrenrath, Charles Hart, Elizabeth Spencer and the Peerless and American Quartets—the latter with Billy Murray. Because of the great variety in the collection, it's difficult to single out any one selection as being the best; but I found Arthur Fields' spirited and amusing rendition of "How Ya Gonna Keep 'Em Down on the Farm?" to be my favorite. If I were to make any change in the collection, I would omit one McCormack recording (but don't ask me which one—they're all good!) and substitute the Edison classic, "The Submarine Attack" by the Premier Quartet and Company.

The lp's liner notes add much to the enjoyment of the record. We learn, for example, that three of the songs closely associated with the war were not war songs at all; that Mary Earl, composer of "My Sweetheart is Somewhere in France" as well as the famous "Beautiful Ohio," was a man who wrote under many pseudonyms; that McCormack and the orchestra conductor disagree on the tempo of one of the selections; and so forth. All in all, the album presents a tidy package of the best music from World War I. And if you're looking for an ideal gift for your non-record-collecting friend, this album can't miss. Available directly from Westwood (address below) at \$7.95, postpaid in the U.S.

Sophie Tucker: Some of These Days - Westwood Records LP 503. Here is "The Last of the Red Hot Mamas" at her best—1923 to 1930! There's no denying Sophie Tucker's popularity over the decades, and yet I wonder why her records from her early period turn up so infrequently. No matter, for this Westwood album has some of her rarest and best from both sides of the Atlantic. For openers, there's a great 8" Broadcast record from London called "Too Much Lovin'" (1930) which contains a genuine "hell" and "damn." The reverse of this gem is also included; "Hollywood will Never be the Same" tells of Sophie's adventures in the movie capital while filming her 1929 talkie, "Honky Tonk." Elsewhere in the lp we're treated to "I'm Feathering a Nest" from that film, recorded in Victor's facilities in Hollywood. Jazz enthusiasts will find themselves straining to identify the accompaniment on the Victor version of "Some of These Days," which Brian Rust's Jazz Records has only been able to pinpoint as being black.

The fourteen recordings in this album draw from Okeh (acoustic and electric), Victor, Broadcast and English Columbia. It would be hard to duplicate this collection nowadays for less than \$200, so why not settle for this superbly produced reissue? It is also available from Westwood at \$7.95, postpaid in the U.S.

Westwood Records is a small, independent record label operated by collector Stephen Jabloner of Los Angeles. Because of its independence, it is not limited to the output of just one record company such as Victor or Columbia, but is at liberty to choose from the best of all historic recordings. The label is collector oriented, so we can expect them to reissue the types of recordings that the major companies wouldn't bother with. Westwood's catalogue at present consists of just three records (see their ad for the 1890's lp elsewhere in this issue), but Steve has plans for many more goodies as sales warrant them.

This is just the type of operation that deserves the support of all collectors who admire the independent spirit, and we're sure that Steve would welcome encouragement and suggestions from GRAPHIC readers. The address for Westwood Records is 2131 Greenfield Ave., Los Angeles, CA 90025.

(cont. from p. 3)

that could do anything for the company's future if, indeed, anything could.

By the way, another interesting fact is revealed on the date of last Diamond Disc recording. When Steve Barr of Toronto stopped by for a visit last summer, he mentioned that the lateral cut record attributed to Luigi Romanelli's Orchestra puzzles Canadian collectors. Romanelli conducted an orchestra at the King Edward Hotel in Toronto, and Steve wondered what he was doing in New York at the time of his Edison recording. He said that some collectors have even speculated that the orchestra was not Romanelli's. Well, the booking calendar reveals that it was really the Piccadilly Players, a group led by Mel Morris which had made several Edison records previously. It was these two selections, "Perhaps" and "Pretending," which were the last Diamond Disc masters (19348 & 49, presumably dubbed), but they never made it to issue.

Whatever went wrong with the Edison Recovery Act of 1929, it went wrong in a big way. Their scarcity indicates that the needle cut records were a dismal failure. I can't help wondering what became of the thousands of them which must have been pressed. I also find it strange that the company didn't wait until at least after the Christmas season to make any decision about discontinuing records. The October 19th entry in the booking calendar is a sad one. It was a Saturday, and six people had been in that morning to make trial records. The afternoon shows one word in large letters: "Finis!" The dream for a comeback had come to a sudden end. A full week's worth of booking was cancelled, the studio rent was paid to the end of the year, a few artists who were under contract received payments in November and December, and the studio's bank account was closed near the end of December.

THE EDISON RADIO- PHONOGRAPH COMBINATION

Combined with the incomparable Edison Radio is an electric phonograph—electrically driven, electrically controlled.

The only electric phonograph that plays all makes of records equally well.

THE EDISON Needle Type PORTABLE

A giant in performance though a portable in size.

The illustrations used with this article are from the back of a sleeve for a 1929 Edison Needle-Type Record.

"RADIO" RECORDS & Relatives

Although the RADIO label is the product of a later period than we usually feature, there has been continued interest in it. Mike Biel sent us some photos of four different records in his collection. The first is the black and gold NOVELTY record - Benny Samberg's forerunner of RADIO. It is a Columbia-type laminated disc.



Mike says that the Baldwin record reminds him so much of Novelty that he included it also.



Finally, he has two different styles of the RADIO label (both in green), so sent along both of them. Oddly enough, Dave Cotter also reported no. 471 recently. The reverse, according to Dave, is "She's So Clever" (Ben Samberg), Benny Bell, vocal.



And thus (we hope!) we conclude the last entry for
RADIO Records * * *



Ethel Morton as Norah in "The Girl from Kay's" (1905)

860 Will the Roses Bloom in Heaven? Ethel Hepburn

This Record serves a double purpose: to introduce a new artist in the person of Miss Ethel Hepburn, and to present the latest child ballad by Chas. K. Harris who has been a favorite writer ever since he produced "After the Ball" years ago. Miss Hepburn is a mezzo-soprano who studied under Madame Louis Von Feilitzsch. During the seasons of 1908 and 1909, she starred in a repertoire of light operas assuming the name of Ethel Morton. Latterly, she has appeared in the vaudeville playhouses of the larger cities. Orchestra accompaniment.

Our thanks to Ruth Protheroe for the biographical sketch of her mother; to Bill Bryant for providing additional information about the records; and to Anton Johannes for encouraging Mrs. Protheroe to write the article.

Ethel Hepburn (1883-1969)

by Ruth Protheroe

Edison recording artist, Ethel Hepburn (Amberol 860; Edison Standard 10527), was born Ethel Morton, December 28, 1883 in New York City. She began singing for family and friends at the age of three and made her first stage appearance at six, touring in "The Broom Maker" in which her mother, Estelle Morton, played the leading woman. But show business had to be put aside for school and she spent those years back in New York with her grandmother. Beginning at age twelve she was allowed to spend summers with her mother who was in repertoire opera. She learned every line, every bit of "business"; she studied sight-reading, and she fell completely in love with theatre.

Her talent first was recognized by composer-organist Beardsley Van de Water, who gave her a place in his choir and instructed her in interpretation and diction. During her fifteenth summer, while with her mother and the opera company, the Mikado's Pitti Sing became ill and young Ethel was asked if she thought she could fill in. She could and she did, and what might have been just one performance stretched through the rest of the summer. There now was no question in her mind as to what she wanted to do with her life.

From the chorus of "The Chaperons", in which Eva Tanguay and Trixie Friganza had leading roles, she moved to Eva's own company "The Sambo Girl", and in this from chorus to prima donna. In the summer between these shows she rejoined the repertoire company, which alternated grand and comic operas. Next came a run in New York in Frank Daniels' "The Office Boy" and the opportunity to study singing with Madame Louise Von Feilitzsch.

Her star continued to rise; prima donna in "The Girl from Kays"; an offer of prima donna with "The Vanderbilt Cup". But she already had signed with "Violette"; then signed again with the same company's "Dorcas." The handsome young manager was known as "Brandon Courtney" and the company went by his name, but soon was renamed "The Ethel Morton Opera Company." Quite a few operas — and two children — later, Mr. and Mrs. William Hepburn (his real name) made the decision to give up show business and raise a family.

In the Fall, 1979 issue of "The New Amberola Graphic" reference was made (p. 8) to "an obscure Edison artist", Ethel Hepburn. She was obscure because of that choice between a career in music and a family. But her ten children grew up in a home where each morning began with Ethel singing and playing the piano and bed-times were made memorable with music from the Victrola; operas grand and light, sprinkled generously with popular hits.

She continued to sing professionally in churches, recitals and on radio, any place she could, because she loved to sing and needed the money. She was a remarkable woman who could do anything necessity demanded — and it demanded a lot. At various times she ran a doll hospital, a tea room, gave piano and voice lessons and wrote hundreds of articles, poems and short stories. But no matter where she lived or what she did her heart belonged to New York and show business.

From the Edison cash books comes the information that Miss Hepburn's two records were recorded on September 1, 1911. She was paid a total of \$45.00 for the two versions of "Will the Roses Bloom in Heaven," while the orchestra divided \$40.00 for accompanying her.

THE NEW PHONOGRAM

20 Cents a Year DECEMBER, 1911 2 Cents a Copy



No. 847. *The Siren—Waltzes*

*The New Edison Records
for December*

THE NEW PHONOGRAM
FOR DECEMBER, 1911

11

Ethel Hepburn, Mezzo-Soprano

Ethel Hepburn is a native of New York and studied music under the tutelage of Madame Louise Von Feilitzsch. She has enjoyed an enviable and varied career as a dramatic soprano, for in addition to singing in church and private concert work, she has appeared with Frank Daniels in "The Office Boy," in "The Girl from Kays," "The Vanderbilt Cup" and in Eva Tanguay's "Sambo Girl." During the seasons of 1908 and 1909 she starred as Ethel Morton of the opera company of the same name in an extensive repertoire which included "The Mikado," "H. M. S. Pinafore," "Chimes of Normandy," "The Mascot," etc.

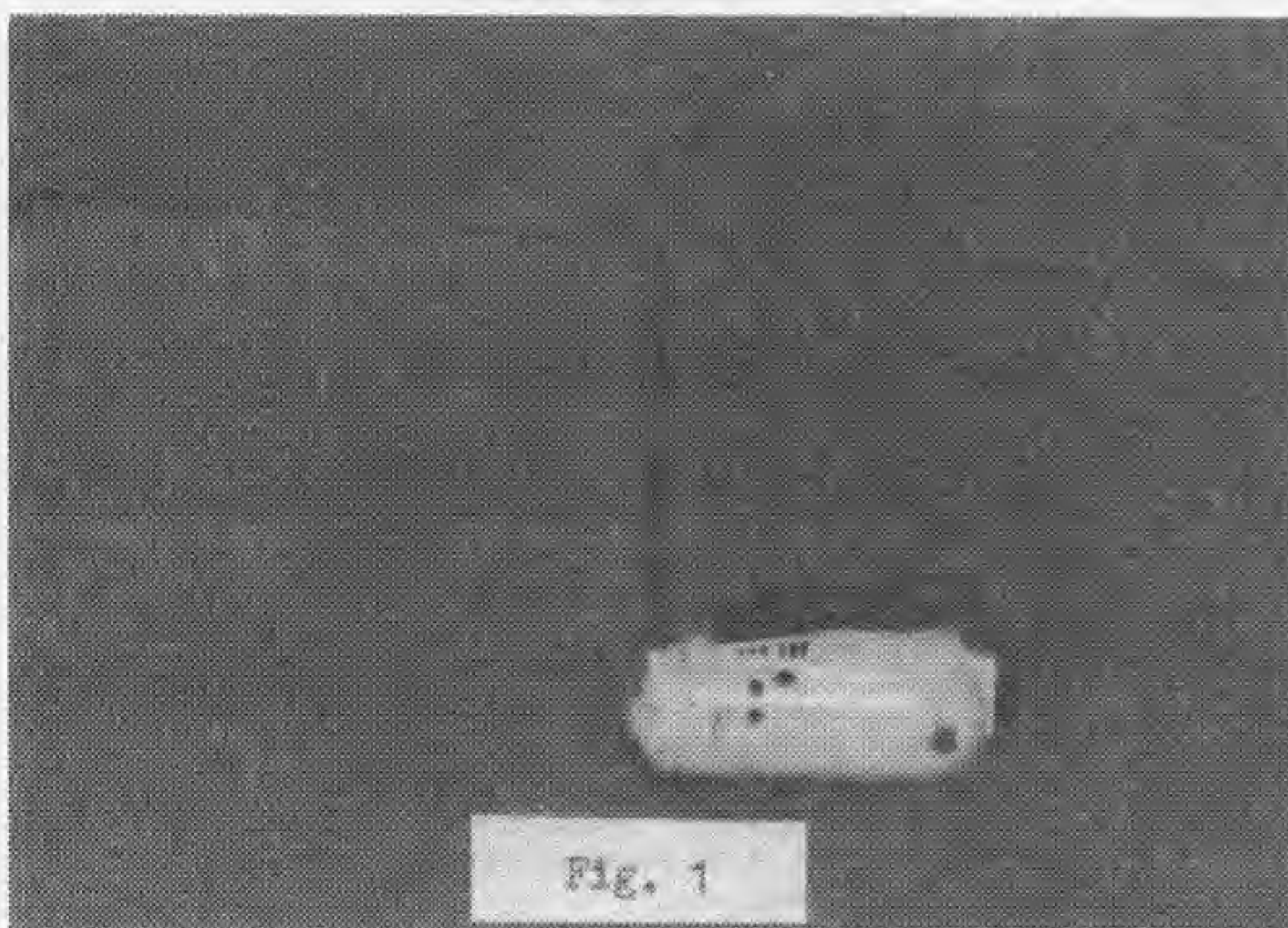


----- CYLINDER RECORD CLEANING -----

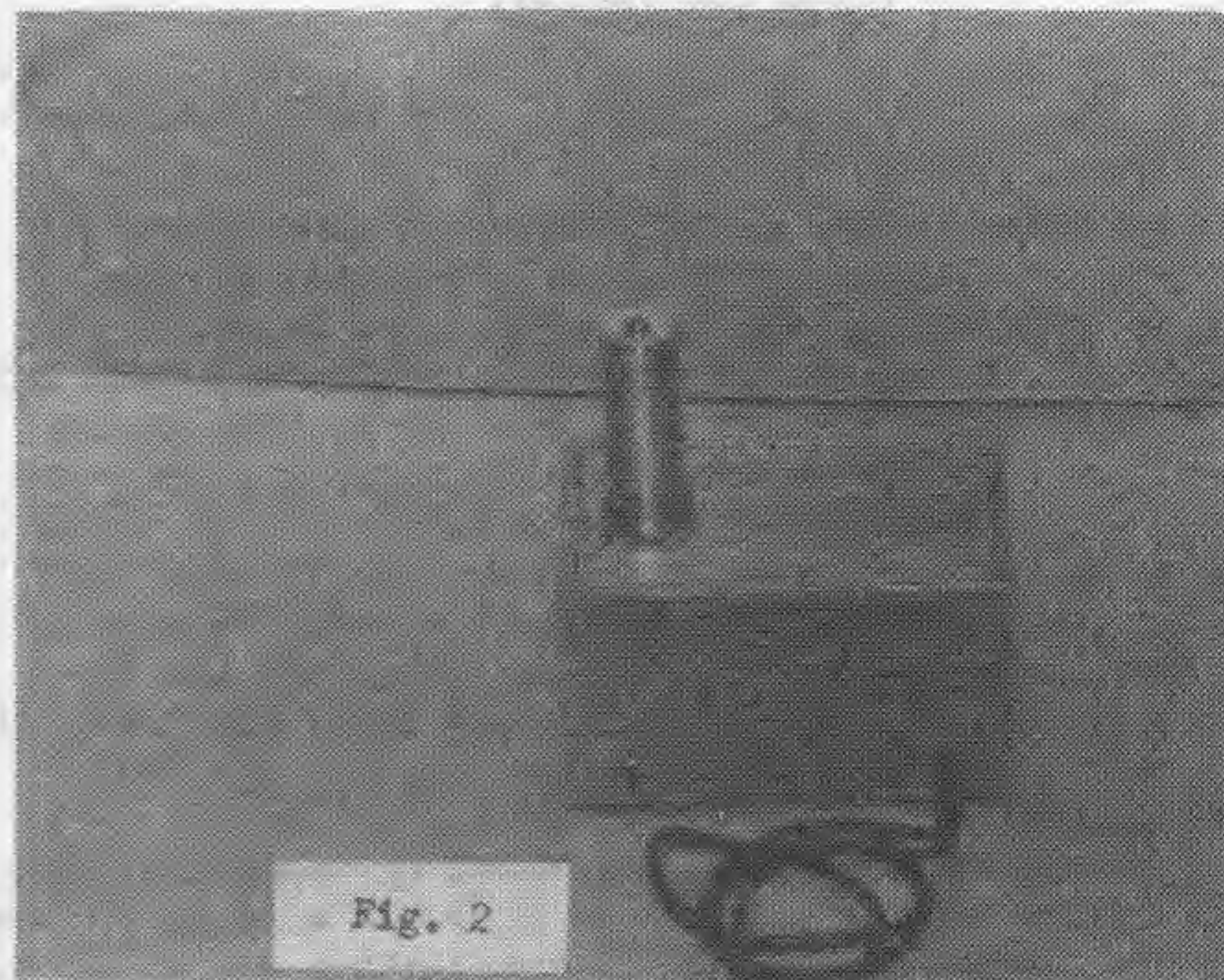
by H. Custer

Both good and bad cylinders should be cleaned before playing. Also periodically, a collection not played through regularly should be gone over to prevent any deterioration to the surface. This is very slow and burdensome unless a collection is small. For this reason I designed and built the unit shown. Materials required: a good household mixer motor, a mandrel and shaft plus a box to contain everything. I used a Model 30 Amberola mandrel and shaft. The shaft was secured to the mixer motor chuck and the assembly secured to the bottom of the box before the sides were mounted in place. Speed was set a little higher than "low." This will require a little experimenting on your part. My mixer motor was obtained at a flea market for \$3.00 and although I can not say what make of mixer it was, it was heavy and good. The top handle removed gave access to a screw hole that was used for base mounting. Two screw holes in the opposite end permitted anchoring at this point.

By mounting the mandrel in place, the height of the sides can be obtained. Allow about $\frac{1}{4}$ " clearance between the mandrel and the box top. I recessed the top so that it would fit in place without benefit of screws thus allowing for easy removal for getting to the motor for adjustment, etc. A shaft hole just slightly larger is drilled in the box top. Thus any slight shaft wobble will be taken up. The mandrel is secured to the shaft by drilling a hole through top end collar and pinning. The pin is easily removed for disassembly. Fig. 1 shows the motor with shaft attached. Fig. 2 shows the assembled unit. Note the switch on the side for on-off operation.



Four rubber bumpers were glued to the bottom and with the heavy motor, the box rests securely in place during operation. The box itself was laminated in oak and properly stained and finished. To give a better appearance the mandrel was plated. To remove the pot metal base is quite simple. The two holes alongside the shaft hole are of perfect size for a 5/16" standard tap. Chuck the tap in a drilling press. Place the mandrel end on a piece of wood having a hole to accommodate the end collar and line up with the tap. Have someone hold the mandrel while the drill press chuck is turned using a rod that fits in the chuck key holes. Apply gentle pressure on the drill press feed handle as the threading operation proceeds. This is precision tapping. When completed, cut two 5/16" rods (obtainable at any hardware store) as shown in Fig. 3 and bolt them to a piece of strap iron properly drilled to accommodate them.



Secure with nuts on top and bottom of iron. Holding the mandrel proper with one hand, give the iron plate a few raps with a hammer. The two pieces are easily parted with no damage whatsoever. After plating of the mandrel itself, polish the pot metal with steel wool and assemble by again placing the mandrel on the block of wood on the drill press bed. Place a strip of wood on the pot metal end, line up under the chuck and by bringing down the chuck, force the two parts together with precision.

I recommend using LE-BO record cleaner for both cylinders and 78's. Mount the cylinder on the mandrel, activate the motor and spray some LE-BO (obtainable at record stores) on the rotating cylinder. Use a small separate cloth for working into the grooves and dry-polish with a clean soft cloth. An old undershirt is ideal. Remember also to keep the reproducer stylus clean using a soft brush as recommended by Edison.

Wax cylinders are best cleaned by hand although if pressure is carefully applied with the cloth, the machine can be used. You will find that by using the cleaning machine your cylinders will sound better and last longer.

I use the same system for cleaning 78's. My outfit was made from an old disc recorded with the RPM increased and a heavier drive motor used. It keeps the discs in top condition.



Popular Science

The What's New magazine

Here at last:

VIDEO-DISC PLAYERS

**Strange world of
SUPERPRESSURE**

**SECRETS OF
SHARPENING**

**BIG BOATING
SECTION.**

- Ski-hull boat
- Windsurfing thrills
- Kevlar replace fiberglass?
- '77 outboards
- Hot cats
- Cuddy cabins
- Marine CB

**ICE-BLOCK HOUSE
cools with
winter heat**



TV PICTURE
SIMULATED

What's so great about the new video disc players?
Turn the page for a 54 year old surprise...

RADIO NEWS

REG. U.S. PAT. OFF.

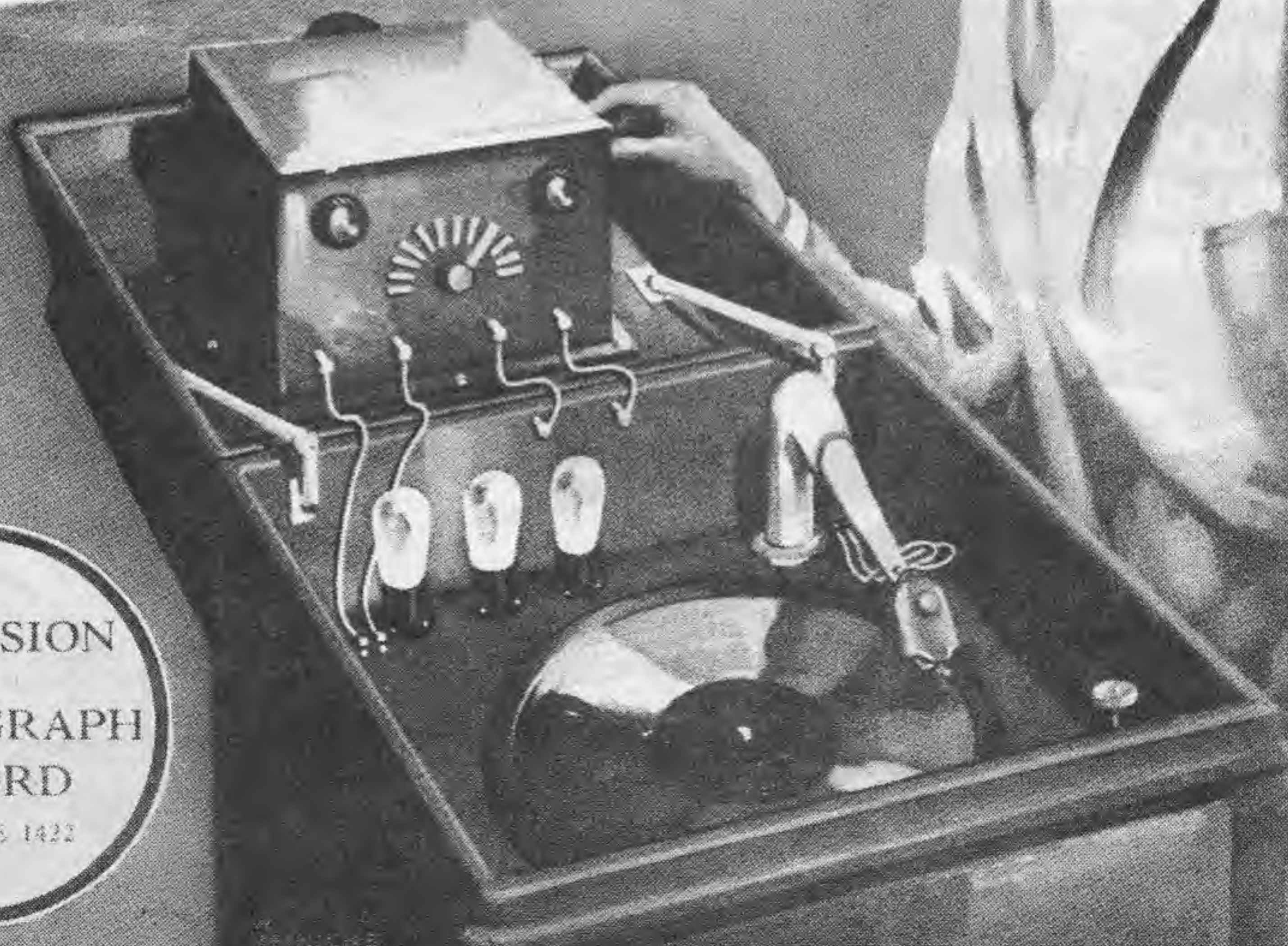
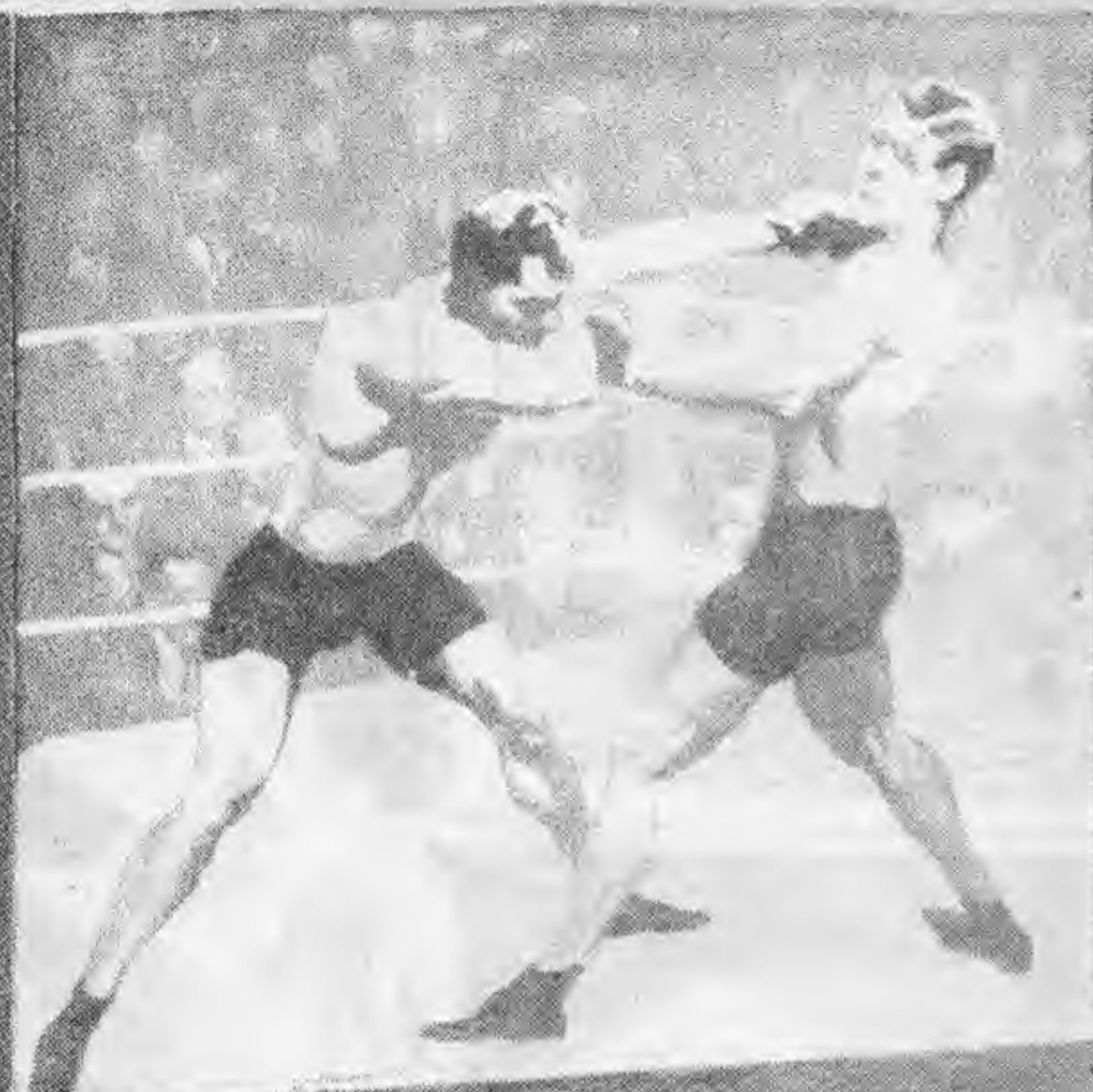
Edited by HUGO GERNSBACH

JUNE
25 Cents

Over 200
Illustrations



BROADCAST
WRNY
STATION



TELEVISION
ON
PHONOGRAPH
RECORD
SEE PAGE 1422

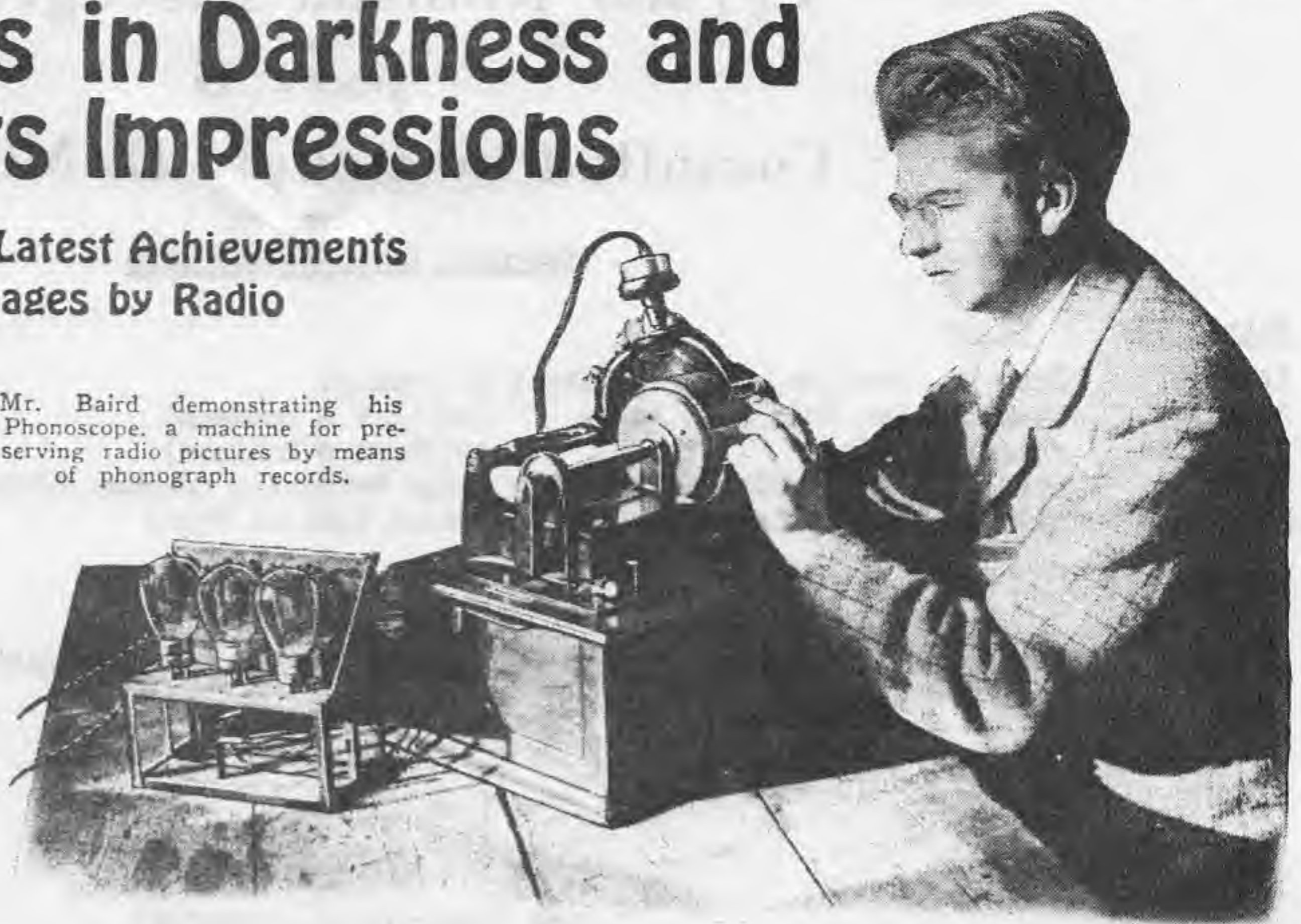
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Television Sees in Darkness and Records Its Impressions

An Account of John L. Baird's Latest Achievements
Transmission of Moving Images by Radio

By A. DINSDALE

Mr. Baird demonstrating his Phonoscope, a machine for preserving radio pictures by means of phonograph records.



SINCE developing his apparatus till a crude image was reproduced, as described in RADIO NEWS for September, 1926, Mr. Baird has greatly improved the quality of his results by the use of rays invisible to the human eye. He has also utilized a phonograph to record the transmissions in permanent form for future repetition. It has been lately announced that experiments in transatlantic transmission are being initiated to demonstrate Mr. Baird's system in America.

—EDITOR.

The device known as television was still in its infancy in 1927 when Radio News featured an artist's conception of a video disc player on its cover. Note that the accompanying article describes the inventor's experiments recording television signals as well as turning them back into pictures. Finally, check out the Edison Concert Phonograph which Mr. Baird is using for his experiments!

PERMANENT RECORDS OF SCENES

An interesting phenomenon in connection with television is that, if the output currents of the light-sensitive cell are listened to in a telephone receiver, they can be heard as sounds, and every object or scene has its own peculiar characteristic sound.

For example, the fingers of a hand held in front of the transmitter will give rise to a sound similar to the grating of a very coarse file, while the human face will cause a high-pitched whistle which will vary in pitch as the head is turned or even when the features are moved.

For experimental purposes Mr. Baird had some phonograph records made of the sounds made by different persons' faces, and by listening carefully to the reproductions of these records it is possible to distinguish between one face and another by the sounds they make! With practice, faces may even be recognized by the sounds produced.

A further interesting point of far-reaching importance is that these records can be turned back into images. This is done by replacing the ordinary sound box by an electrical reproducer and causing the output currents from it to vary the intensity of the light source of a televisior. Thus, we can now store a living scene in the form of a phonograph record as well as in the form of a cinematograph film! Baird calls this invention a "Phonoscope."

There is room here for the imaginative to indulge in speculation on the scope for future development along these lines.

There would appear to be no limit to the remarkable inventive genius of John L. Baird, and the enormous possibilities of television stir the imagination, conjuring up visions of marvelous inventions before which even Sam Weller's magic opera glasses pale into insignificance.

Where Did the Name "VICTROLA" Come From?

A story has circulated for some years that Eldridge Johnson, upon hearing the Victor Company's first enclosed-horn phonograph, remarked something like "Why, that sounds like a viola." This statement supposedly suggested the name "Victrola," and every subsequent "ola" (Grafonola, Amberola, etc.) merely copied the original coiner of the term.

The fact is, however, that Victor was not the originator of the "ola." They simply borrowed it from the Aeolian company's "Pianola" which was on the market long before the Victrola was born. The Pianola was a mechanical device with hidden felt fingers, all housed in an attractive piece of furniture. When it was pushed up against a piano and a perforated paper roll inserted, it would pound out the latest ballad or ragtime tune on its keys. When Victor decided to introduce their mechanical musical device, all disguised as a piece of furniture, what could be more appropriate than a Victor-ola? Appropriate, yes; original, no!

To what absurd lengths did the "Ola-Craze" (as one phonograph historian called it) go? Well, Edison issued a record called "Baby Sister Blues" on which the MacDowell Sisters sing:

"When we ask if we could have some Coca-Cola
Ma says, 'Stay home and play your Edisonola.'"

There was the Claxtonola, the Vitanola, the Symphonola, and even Black Swan with their Swanola.

And finally, there was a brand of room heater manufactured during the 1920's in the shape of an upright phonograph called (you guessed it) the HEATROLA!

Carson Robison Discography

part 6

Compiled by Robert D. Morrith

Harmony, Diva, Velvet Tone

<u>Matrix no.</u>	<u>Title</u>	<u>Harmony</u>	<u>Diva</u>	<u>Velvet Tone</u>	<u>Other</u>
145464	Sing On, Brother, Sing (Dalhart & Robison)	566-H	2566-G	1566-V	
145472	When the Sun Goes Down Again (Dalhart & Robison)	612-H	2612-G	1612-V	
145473	Hear Dem Bells (Dalhart & Robison)	566-H	2566-G	1566-V	
365063	When It's Springtime in the Blue Ridge Mountains (Carson Robison Trio)			2519-V	
365064	Pals of the Little Red School (Carson Robison Trio)			2519-V	

Hit of the Week

1101-B Somewhere in Old Wyoming (Hit-of-the-Week Orch.; vocal by Dick Robertson, whistling by Carson Robison) Hit of the Week 1101

Jewel

(see Plaza-ARC)

Melotone

(see Plaza-ARC & Brunswick)

M-G-M

<p>M-G-M 10012 Predictions/Ain't No</p> <p>10042 Charms of the City/Why I'm in the Shape</p> <p>10051 Hook and a Whirl/Head Couples Separate</p> <p>10052 Lady 'Round the Lady/The Devil's Britches</p> <p>10053 Bob's Favorite/The Maverick</p> <p>10054 When the Work's All Done This Fall/Pokeberry Promenade</p> <p>10224 Life Gits Tee-Jus Don't It/Wind in the Mountains</p> <p>10327 Seein' Red/Little Darling Waltz</p> <p>10389 More and More Tee-Jus Ain't It/Don't Make Sense Does It</p> <p>10541 Settin' By/Remember This</p> <p>10732 That Horse/Trail Drive</p> <p>10837 Devil Calls/Texas Dan</p> <p>10949 Six P.M.</p> <p>11044 Plumb Aggravatin' Ain't It?/Sunday Drivers</p> <p>11091 Old Tom the Turkey</p> <p>11159 Promenade/Square Dance</p> <p>11220 Store Bought Teeth</p> <p>11293 I'm No Communist</p> <p>11527 Story of Jitterbug Joe/Just a Matter of Time</p> <p>11688 Denver Dragon/Just Lazy</p> <p>12266 Rockin' and Rollin' (Reissued in England on M.G.M. 2006-611 as a 45 rpm.)</p> <p>30218 Cracklin' Corn Bread/Right Foot Up-Left Foot Down</p> <p>30219 Scratchin' Gravel/Mouse in the Bread Box</p>	<p>10110 - Shady Valley Waltz/Someday You Gotta Make Up Your Mind</p> <p>10173 - The Midnight Express/Hold Your Hat</p>
--	---

Montgomery Ward

3005 Blue Yodel/Yodeling Cowboy (Carson Robison and Frank Luther)

4053 My Blue Ridge Mountain Home (Carson Robison and Vernon Dalhart)

4917 The Candle Light in the Window/There's a Bridle Hangin' On the Wall

Okeh

40711 Just a Melody/When You're Far Away (Dalhart & Robison)

41389 Nothin'/Less Than That

45085 My Carolina Home (Dalhart & Robison)

45091 The Shadow Song (Dalhart & Robison)

45107 My Blue Ridge Mountain Home (Dalhart & Robison)

45164 When the Sun Goes Down Again/Sing On, Brother, Sing (Vernon Dalhart Trio)

45190 My Blue Ridge Mountain Home/I Know There is Somebody Waiting (Dalhart & Robison)

Oriole

(see Plaza-ARC)

(to be continued)

national music lovers: part 17

by DAVE COTTER

It was six years ago that we first started listing this series in the GRAPHIC and with this issue, we are only missing 8 records. Not too shabby! If any of you have the following numbers floating around in your collection, we would really appreciate the full information on these sides: 1088, 1021, 1143, 1144, 1148, 1149, 1151 and 1161. The corrections and additions to the previous listings are as follows...

- 1023-A (41154-4) HOLY, HOLY, HOLY - now positively known to be from Emerson 10221 by Cathedral Quartet
- 1059-B (5309-2) WHEN IT'S NIGHTTIME... from Banner 1280 by Roy Collins' Dance Orchestra, vocal by Billy West (actually Joseph Samuels' Orchestra with Billy Jones)
- 1137-A from Banner 1606 by Franklyn Baur
- 1143-A from Banner 1669 by Irving Kaufman
- 1145 Our fearless editor has brought an interesting fact to light (see Editor's Note, page 6, issue 36). We are indeed "out of sync" and until someone can prove exactly where we went wrong, we can only assume that either one of the release numbers was never used or that one of the eight record sets actually contained nine records. To put everything back on the right track, we are including the details to NML 1145 as an addition to the last series.
- 1145-A (6316-) N.M.L. Dance Orchestra
SMILE A LITTLE BIT
- 1145-B (3750-) Jos. Elliott
SAVE IT FOR A RAINY DAY
- (note: 6316 is from Banner 1663 by Sam Lanin and His Orchestra, vocal by Arthur Fields. 3750 from Radiex 2212 by Mr. "X")

* * * * *

LATEST SONG AND DANCE SERIES
(Label design: red shield on gold background)
(1146 through 1153)

- 1146 Jos. Hall and John Ryan (with orch.) (3783-2)
MY GIRL FROM OLD BERMUDA ISLE
Jas. Hunter (with orchestra) (3719-1)
AND I DON'T MEAN MAYBE
- 1147 Fred Hall and His Roseland Orchestra (3791-2)
NICE AND PRETTY
Jimmie May and His Ukelele (3794-1)
TALKING IN MY SLEEP
- 1148 ?
?
- 1149 ?
?
- 1150 Master Melody Makers (20154-1)
NATIONAL TANGO MEDLEY
Jos. Elliot and Samuel Spencer (6493-2)
THE VILLAGE BLACKSMITH OWNS THE VILLAGE NOW
- 1151 ?
?

- 1152 National Music Lovers Dance Orchestra (3887-1)
STEPPIN' ALONG (with vocal chorus)
Master Melody Makers
VALENCIA (with vocal chorus)
- 1153 Manhattan Musicians
HORSES
Fred Hall and His Roseland Orchestra
SWEETHEART

* * * * *

LATEST SONG AND DANCE SERIES
(Label design: red shield on gold background)
(1154 through 1161)

- 1154 Joseph Elliot (6541-5)
AT PEACE WITH THE WORLD
Samuel Spencer (3825-1)
WHEN THE SUN GOES DOWN ON THE LONESOME PINE
- 1155 Manhattan Musicians (with vocal) (6584-1)
WHEN THE RED RED ROBIN COMES BOB-BOB-BOBBIN'
ALONG
Music Lovers Syncopators (3905-1)
DESERT BLUES
- 1156 N.M.L. Dance Orchestra (3904-1)
DANCIN' THE BLUES
Master Melody Makers (3885-2)
HELLO, ALOHA, HOW ARE YOU? (with vocal)
- 1157 David Harris (3880-1)
TONIGHT'S MY NIGHT WITH BABY
Manhattan Musicians (20118-3)
ARABIAN NIGHTS MEDLEY
- 1158 Master Melody Makers (with vocal) (6512-3)
BYE BYE BLACKBIRD
N.M.L. Dance Orchestra (3822-1)
SPAGHETTI
- 1159 David Harris and Samuel Spencer
THE PUMP SONG
Fred Hall and His Roseland Orchestra
FOREVER WITH YOU
- 1160 Music Lovers Dance Orchestra (6645-2)
BARCELONA
N.M.L. Dance Orchestra (3902-2)
A LITTLE SQUEEZE
- 1161 ?
?

--- MATRIX NOTES ---

- 1146 (3719) from Radiex 8022 by mr. "X" (really Arthur Fields)
- 1147 (3791) also found on Silvertone 2688 by Silvertone Dance Orchestra
- 1147 (3794) from Radiex 2222 by Honey Duke and His Uke (Johnny Marvin)
- 1150 (6493) from Banner 1737 by Hare and Jones

(over)

- 1152 (3887) also on Clover 1710 by the Hotsey Totsey Boys
- 1153 () HORSES...if the master is 3881, it can be traced to the flip side of Clover 1710 also by The Hotsey Totsey Boys
- 1154 (6541) from Banner 1752 by Irving Kaufman
- 1154 (3825) from Globe 2235 by Hugh Donovan
- 1155 (6584) from Banner 1762 by Imperial Dance Orch. (really Sam Lanin with vocal by Arthur Fields)
- 1155 (3905) also on Homokord 4-2204 by the Pennsylvania Syncopators
- 1156 (3904) by Pennsylvania Syncopators. No other known release.
- 1156 (3885) the vocalist with the band sounds like Arthur Fields
- 1158 (6512) from Banner 1729 by Sam Lanin's Dance Orchestra, vocal by Arthur Hall
- 1158 (3822) from Grey Gull 1337 by Original Dixie Rag Pickers
- 1160 (6645) from Banner 1777 by Imperial Dance Orch. (really Sam Lanin, vocal by Billy Jones)

That's it for this time around, gang. Keep those cards and letters rolling in with more input to the N.M.I.—New Phonic project. Additions, Corrections, comments, etc., can be addressed to...Dave Cotter, 1111½ Mission Street, Santa Cruz, CA 95060. Incidentally, the first NML that is known to be electrically recorded comes up the next time 'round with NML 1165. Anybody out there know of anything earlier?

HERE & THERE

Mike Biel draws our attention to a new record "authority" who recently hit the scene. He is the inimitable Tiny Tim, whose column "Dear Tiny" first appeared in the August issue of The Record Finder.

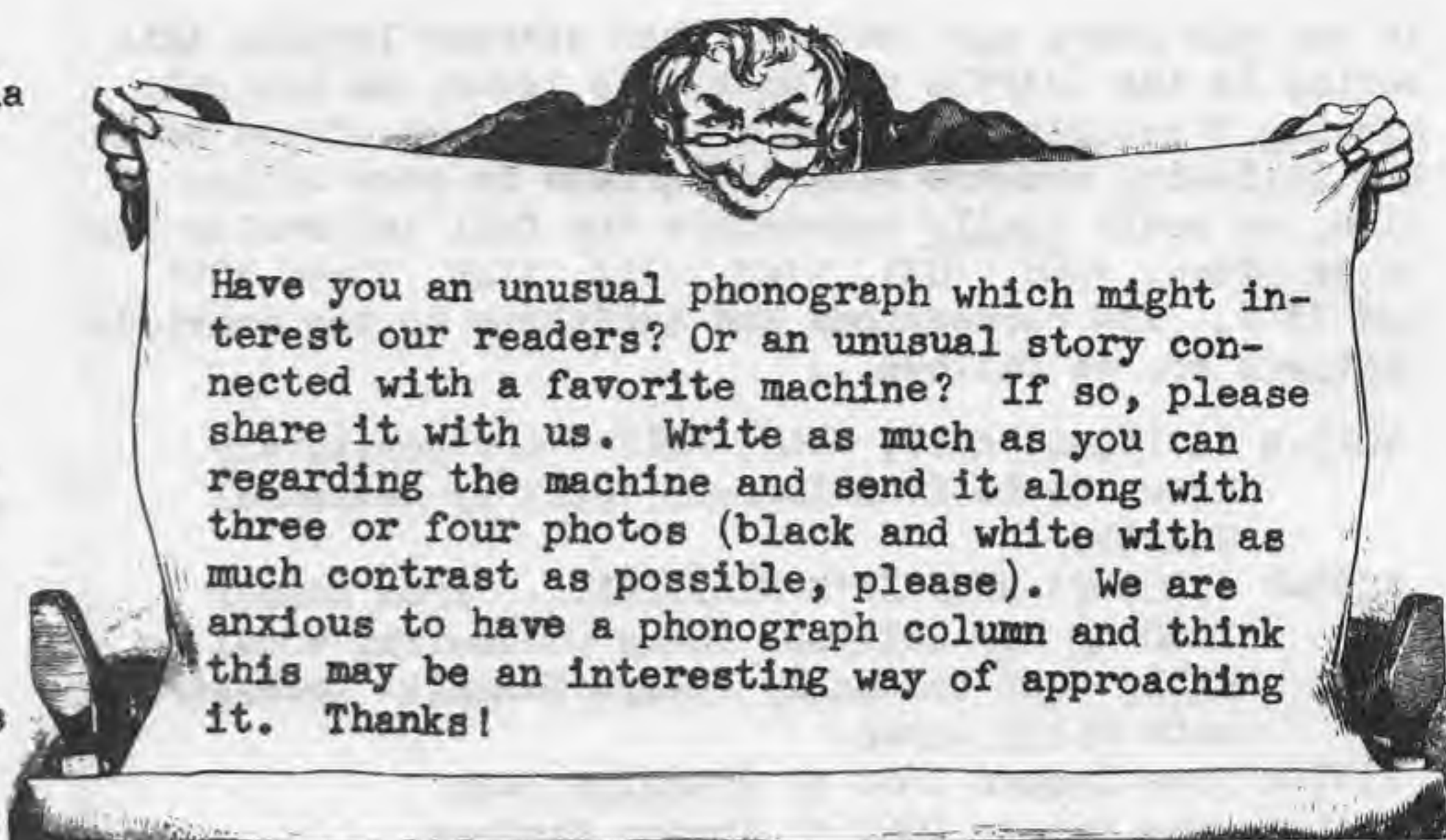
Mike Biel draws our attention to a new record "expert" who recently hit the scene. He is the inimitable Tiny Tim, whose "Dear Tiny" column first appeared in the August issue of The Record Finder. In response to someone who asked who recorded the first double-sided 78, he said the following:

Early pre-1917 recordings were primarily opera or light classical records, such as Alma Gluck, Caruso, McCormack. In 1917 Frank Crumit became the first real "popular" artist, doing popular songs. He recorded the first double sided record with himself being on both sides.

Yikes! Where did he come up with such nonsense? Apparently he doesn't read the GRAPHIC!

By the time you receive this issue, Ron Dethlefsen's long awaited second volume of the Blue Amberol book should be just about ready. Ron informs us that the book will be of equal interest to Diamond Disc collectors, as all corresponding disc issues will be shown, as well as several Diamond Disc supplements. There will even be reproductions of some rare "Needle Cut" record supplements included. The book will also contain some full color pictures, and as an added incentive persons who order early will receive a bonus. It is a separate portfolio of the color pages from the book, suitable for framing. There is a limited supply of these portfolios and they will be sent on a first come first served basis.

Don't forget our "Off the Record" column. We'll be bringing it back in our next issue with some Uncle Josh flubs, thanks to John Petty. In the meantime, please pass along any odd things you notice when playing your records.



An empty mailbox will be your fate if you forget to notify us of any change in your address!

RECORD SPEEDS...

A reader writes: I recently noticed this advice in the front of my May, 1917 Victor catalogue:

All Records Should be Played at a Speed of 76. That is, with the turntable revolving 76 times per minute.

I always thought that Victor Records were recorded at 78 r.p.m. Why does this catalogue say 76?

Answer: For most of the acoustic period, Victor (as well as Columbia) didn't have a uniform recording speed! In spite of all the warnings in their catalogues, recording speeds varied from session to session. Apparently around 1917 they figured that the majority of their recordings were at 76 rpm. so they used this speed in their catalogue. I've noticed that many of my Victors in the 17000 series sound a shade too fast when played at 78, so usually slow them down a few rpm's. At 75-76, male singers sound much more natural. If you've ever seen John Bolig's Book The Recordings of Enrico Caruso, you'll recall that he shows the exact recording speed for each record. These range all the way from 75 to 80! Oddly enough, most of the 1919-1920 recordings were made at 75. Someone once suggested that the company recommended a slightly higher speed for playing their records so they'd sound a little more brilliant. To me, they just sound too fast. It just goes to show you, you can't even trust the "leader."

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My seven 10", two 12" Kimball record albums need a good home. They're black leatherette, with gold-embossed logo: a little girl in front of an upright player, saying, "I Want to See the Lady Come Out!" Make an offer (at least enough to cover ad and shipping), or will trade for Irving Kaufman or Rose Murphy records, or Campbell and Burr's "What! No Spinach?" Ben Truwe, 260 Hwy. 234, Eagle Point, OR 97524.

For Sale: Edison "Opera" Phonograph, oak, \$3150 plus shipping and insurance. Large SASE for description. Photos \$1 per set. G. F. Pasley, P. O. Box 91513, Los Angeles, CA 90009 (213) 670-2499 after 6 PM (PST)

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all forms), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silver-tone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

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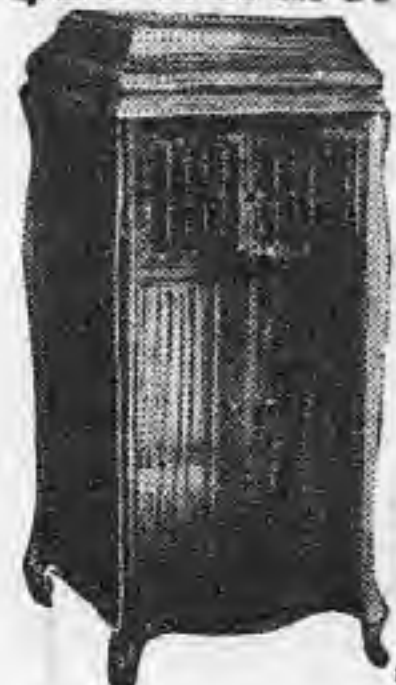
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78's AUCTION

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